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VOLUME XV

PITTSBURGH, PA., MAY 1941

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AS THE SPARKS FLY UPWARD

By EVERETT WARNER

(See Page 48)

THE CARNEGIE MAGAZINE

THE CARNEGIE MAGAZINE

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VOLUME XV NUMBER 2
MAY 1941

Confusion now hath made his masterpiece.
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.

—MACBETH

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MARSHALL BIDWELL, Organist

—3 D—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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A GOOD REASON FOR IT

SEWICKLEY, PENNSYLVANIA

DEAR CARNEGIE:

As long as I live, being now 81 years of age, I shall wish to take THE CARNEGIE MAGAZINE for its own sake and in memory of Alden and Harlow, architects of the great building.

—ELIZABETH D. HARLOW
(Mrs. Alfred B.)

AN APPALLING BREAKDOWN

The year 1940 has set the low watermark in the history of Western civilization. The total collapse of intellectual honesty, of respect for the rights of the weak and unoffending, of moral principle and of law, both national and international, has passed the limits of the conceivable. The world has returned for the time being to the rule of cruel and relentless brute force, the declared object of which is the establishment of a so-called New Order. What that order may be passes human comprehension. It certainly cannot be anything even remotely related to the institutions of that liberal, broad-minded, and progressive civilization which has been for centuries in the making. . . .

Most appalling is the breakdown of the once great German people. After centuries of steady and orderly development, that people in the eighteenth and nineteenth centuries reached a height where they were guiding and enriching the thought of the world. In philosophy, in literature, in music, in the fine arts, and in orderly industrial development, they were setting the standard for a world in which their influence was commanding. From that great height they have fallen almost overnight to their present low level of merely animal existence.

—NICHOLAS MURRAY BUTLER
[Annual Report of the Carnegie Endowment for International Peace]

BREAK, BREAK, BREAK

Break, break, break,

On thy cold gray stones, O Sea!

And I would that my tongue could utter
The thoughts that arise in me.

O, well for the fisherman's boy,

That he shouts with his sister at play!

O, well for the sailor lad,

That he sings in his boat on the bay!

And the stately ships go on

To their haven under the hill;

But O for the touch of a vanish'd hand,

And the sound of a voice that is still!

Break, break, break,

At the foot of thy crags, O Sea!

But the tender grace of a day that is dead

Will never come back to me.

—ALFRED, LORD TENNYSON

AMERICAN PROVINCIAL PAINTINGS

First Showing of a Notable Collection

BY J. STUART HALLADAY AND HERREL GEORGE THOMAS

[The exhibition of eighty American provincial paintings that are now being shown in the Institute galleries marks a double occasion—the first exhibition of American provincial paintings ever to be held at the Carnegie Institute and the first public showing of any part of the notable collection that is owned by J. Stuart Halladay and Herrel George Thomas, the authors of this article. They began their collection some ten years ago, and that they have given themselves with enthusiasm to the task, and that they have spared neither time nor effort in acquiring noteworthy examples is evident. In a spirit of real connoisseurship, they have continued to weed out, replace, and refine, until today the collection takes its place as one of prime importance. As a result of such untiring efforts and through their courtesy, the Carnegie Institute is able to present this exhibition. The pictures will be shown until June 1.]

THE time has come for us in America to make a more complete re-examination of our art background. There can be no doubt that through prosperity and ease we have wandered away from the main American road, and if, during these days of world-wide upheaval, we wish to recapture the virility with which the early settlers charted and steered their courses, we must appraise ourselves, discover what we as individuals and as a nation are striving for, and make an effort to see ourselves through the glass of early expressions of our national life.

We can follow this line of duty to some extent through the medium of American provincial paintings, for they are guidebooks out of the past, showing us what our attitude must be if we are to build well in the future. We have more time now to look within, for much of the art of foreign countries is forbidden us; and, also, an examination will show that the paintings themselves



JAMES MONROE (1790)

demand recognition. If one must compare, he will find that the early expressions lose nothing when put alongside the early art of other countries. With what they have to give, we are only too well able to compete. There is nothing tentative about the way our early paintings were handled, nor are they self-conscious or artificial. Through them real Americanism comes alive—an Americanism that is aware of its

obligations, its opportunities, and its privileges; and one that needs to make no apologies.

As collectors and art lovers who respond to early paintings, we are helping to acquaint the public by this exhibition with an important part of our national heritage—a part that definitely has a flavor all its own. And since we are interested in these American paintings for their own sake and for what they express, we are showing them with the idea that we can thus establish a solid foundation in our own country

under the field of American art.

If we are to build a foundation of paintings that are really indigenous, where else shall we look than to the works of the professionals, itinerants, and the sign and coach painters of a by-gone era? The growing interest in American provincial paintings is a very encouraging sign, and this kind of painting that has existed from our very beginning is rapidly being recognized as foundational to our culture. Care, however, should be taken that we are not fooled into thinking that any and all old American paintings can be used in our foundation simply because they are American, or because they are old. To be sure, all old paintings have accumulated a mellowness that only time can give; and that, in itself, is something. Much more than age is required, however, and the fine ones that combine all the necessary qualities are precious to the collector. He naturally leans in the direction of the early painters because, generally speaking, they more definitely represent the idea that is America. But

the same indigenous qualities sometimes appear in much later periods of our art background. When found, these late paintings are unique but none the less foundational. Unfortunately, we do not often see pictures with the native spirit that so firmly expresses the ideals of another day: ideals that once again are coming fundamentally to the foreground as they are needed.

The good native art that was born here was worthy then and is more so now. Europeans who migrated to the New World, as well as those American painters who were trained abroad, felt the liberating influence of thought in this country and, consequently, their work was affected by a changed state of mind. That was also true of architects, cabinet-makers, silversmiths, and other artisans. On the other hand, outside mannerisms did seep into the work of a great many painters whose advantages and opportunities for study brought them into contact with foreign schools of thought. These men lost that splendid subscription to American



TOWN OF POESTENKILL—SUMMER BY JOSEPH H. HEDLEY (1850-60)

ideals that the early men possessed so strongly, so we are forced to infer that only in some cases was native talent inherent to the extent where foreign training served only to bring it out and develop it. In these few cases no imposed academics or foreign influences could possibly destroy the true simplicity that the painter retained in spite of greater advantages.

In developing the discernment necessary to the selection of paintings that truly represent America, we must not always buy names that we have been educated to accept in the past. Many fine paintings that were done here by Americans really speak of traditions other than our own, and are native only to a degree. The early men were simple, not because they were working out a process of simplification, but rather because it was the only way they knew. Perforce, they were just themselves. They little realized what a part they were playing in the groundwork of our culture. It was natural for them to desire sincerely to express the freedom of thought that they were experiencing.

Today, as owners, we have the pleasure and privilege of living with these delightful, honest expressions of early American life. If one has something to bring to them, he will find that they have much to offer in return. In this, their first exhibition, it is our hope that others, too, may respond to this particular group of paintings. Beginners in the field will find that they feel at home with the paintings that came from the provincial hand because of their direct quality, their more clearly



PORTRAIT OF A CHILD IN
EMPIRE FROCK (1810)

defined simplicity, their lack of evasion, and their fewer frills and furbelows. The early men endeavored to be painters of character. Those who are ready will recognize these early likenesses as portraits of real people—people with the character necessary to the establishment of a great democracy; the later likenesses have the same quality of thought necessary to sustain it. Their homespun honesty, sincerity, and

strength is most appealing. The genuine confidence and fearlessness with which these men and women approached life is the American way. In learning to communicate with them we can absorb much that will help solve individual and collective present-day problems.

The same fine, simple approach is no less apparent in the provincial landscapes and domestic scenes of another day. Every now and again one acquires a jewel in the way of a village or barnyard scene. These gems, when found, are all the more remarkable because they were usually done in a period when our country was already saddled with foreign isms.

Much of the better furniture and architecture that has been handed down to us came from the country cabinet-maker and carpenter. Likewise, the finest of these provincial paintings that so conclusively represent us stemmed from rural areas. These early craftsmen had ability and made their strokes count. Whatever forcefulness they expressed was free from limitation, for the precision of thought with which they approached their objectives was unhampered. One knows, somehow, that

they were unafraid. The liberty that they were enjoying was to them a tangible asset that they were laying hold of and possessing. The deep-sounding chords they struck appear in every period of our art background and also in contemporary works, but not yet to the extent they might. If, to a

degree, the early painters were both dramatic and impressive, they were unconsciously so. The directness and vigor with which they presented what they had to say brings out the strong individuality of both artist and subject alike. Their forthright simplicity became a kind of democratic nobility!

MEXICAN ART

Exhibition of Paintings, Prints, and Murals

THE exhibition of Modern Mexican Art comes to the Carnegie Institute from The Museum of Modern Art in New York City. The paintings and prints, the photographs and reproductions of murals were originally part of the now famous exhibition, "Twenty Centuries of Mexican Art," held at the Museum in 1940. As the larger and more comprehensive exhibition gave the American public an opportunity to study Mexican art of today against the cultural background of the past, this exhibition gives them an opportunity to become acquainted with the present cultural and artistic development of Mexico.

It has been said that Mexican culture, as expressed in its art, seems generally to be more varied, more creative, and far more deeply rooted among the people than ours is. They have richer artistic heritages—European and native—than ours, and both of these have survived in a modified form today. The art of Mexico has always been intimately associated with its social, economic, and political history, each political revolution having been accompanied by an artistic revolution. The art is therefore fresh, vigorous, alive, vital, and integrated with the lives of the people.

The present exhibition is divided into sections that correspond with the social development since the end of the Diaz regime. In 1910 the people rebelled against the dictatorship and, after a

ten-year struggle, again won the right to feel truly Mexican. Art rebelled also; academic training was banished from the art schools, and painting tried new paths.

In the first section of the exhibition, the transition period in art, from 1910 to 1930, is presented. It was during this time that painting emerged from the academic tradition into an indigenous Mexican expression, with subjects that are mainly concerned with the Revolution. The important painters of these years were: Orozco, one of the great names in modern Mexican art; Dr. Atl, the best known of the contemporary landscape painters; Montenegro, who in his painting followed the refined sense of pattern and line of the ancient Mayan bas-relief; and Goitia, who attempted to document the life of the Mexican Indian in painting, as in the very gripping canvas, "Lord Jesus." This period is well represented by prints, posters, and cartoons that carry on the intimate relationship of art with the people and social conditions. Included in the prints are the wood engravings of José Guadalupe Posada. Aggressive political caricature and lusty commentary on popular life were the main themes of his prolific work.

In section two of the exhibition are the paintings and prints of the decade from 1930 to 1940. They represent a wide range of subject matter and style in contrast to the revolutionary and

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nationalistic themes and methods of the previous ten years. Mexican art reacts quickly to changing conditions. The subjects are of a more general nature: Mexican scenes, people, customs, figure composition, and surrealist fantasies. In this section there are paintings by Tamayo, Charlot, Merida, Guerrero Galvan, Castellanos, Frida Kahlo, Fernandez Ledesma, Romero, Leal, Gutierrez, Meza, Soriano, and Izquierdo. The print makers of this period are represented by Leopoldo Mendez, who works in the tradition of Posada and is motivated by the struggle for social justice; by Raul Anguiano, with his simple yet powerful study of three leper women; and Diaz de Leon, with his wood engraving, "Nude," showing the mastery of craft which distinguishes his work.

The third section is given over to large easel paintings and prints by the three foremost artists of Mexico—Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, who are also Mexico's most renowned mural painters. The mention of these names leads to a consideration of the fourth section of the exhibition, consisting of enlarged photographs of important frescoes in



FLOWER FESTIVAL

By DIEGO RIVERA

Lent by The Museum of Modern Art

Mexico and full color prints of Rivera's murals in the Ministry of Education and the National Palace, Mexico City; the Agricultural School, Chapingo; and the Palace of Cortez, Cuernavaca.

The great school of mural painting, which is shown in the photographs and reproductions, began after the Revolution. It came into being in 1921, when the Secretary of Education turned over to artists like Orozco, Siqueiros, Atl, Rivera, Charlot, and Montenegro the walls of public buildings for decoration. With that gesture, the Mexican Renaissance began in full force, and it has had an effect in the United States, for the recent development in mural painting in this country is in part the result of Mexican inspiration. In this section are also photographs of the work of the younger generation of muralists—Chavez-Morado, O'Gorman, Pujol, and O'Higgins. Mexican mural painting of the twentieth century is not only Mexico's greatest contribution to the art of today, but it is one of the most vigorous and original esthetic manifestations of all times.

J. O'C. JR.



THE ARTIST'S DAUGHTER

By FERNANDO CASTILLO

Lent by Galeria de Arte Mexicano

CARNEGIE MUSEUM NATURE CONTEST

By JANE AVA WHITE

Assistant Curator of Education, Carnegie Museum



THE spirit of competition is found in everyone, and the Carnegie Museum's answer to the present-day struggle for a knowledge of facts is a nature contest for students of western Pennsylvania. This year the contest was presented for the eighth time, on April 26, with 118 boys and girls from 10 high schools and 13 elementary schools participating.

Mt. Morris High School has reason for elation in the fact that all the high-school prize winners came from there. James Wade led with 98 correctly named specimens out of a possible 100, Leonard Hoskinson was second with 97 correct, and James Brown took third place with 96 correct. W. Noel Lohr, science instructor and sponsor of the nature club at Mt. Morris High School, has brought students to the Museum contest since the first one was held in 1934. The first two years they took second place in the high-school contest; since 1936 they have consistently won first place. The students, instructors, and townspeople of Mt. Morris take a keen interest in the Carnegie Museum contest, and the results are due not only to

the excellent quality of school leadership but also to the civic interest of the community.

It is a matter of pride to the Museum that the three grade-school prize winners are members of Museum clubs—Lewis Kibler and Ralph Magnotti belong to the Carnegie Museum Nature Club, and Fitz Winslow to the Junior Naturalists Club. The winners are:

ELEMENTARY

First: Lewis Kibler—Linden School, Pittsburgh, Grade 8A

Second: Ralph Magnotti—Herron Hill Junior High School, Pittsburgh, Grade 8A

Third: Fitz Winslow—H. C. Frick School, Pittsburgh, Grade 5A

HIGH SCHOOL:

First: James Vernon Wade—Mt. Morris High School, Grade 11

Second: Leonard Hoskinson—Mt. Morris High School, Grade 12

Third: James Brown—Mt. Morris High School, Grade 11



SENIOR GROUP IDENTIFYING PREHISTORIC ANIMALS

To prepare for the contest, students received study lists covering both botany and zoology from which the specimens to be identified were selected. On this study list related forms were separated into groups, and the important animals and plants in that division listed. The student could then take his list, note the animals and plants from which the contest material was to be taken, learn the material so posted, and be ready to enter the contest. It wasn't easy, as more than four hundred forms were listed and from these fifty were chosen to be identified by the grade-school pupils, and one hundred by the high-school students. Identification had to be positive and selective, that is, the Maryland yellow-throat had to be identified as the Maryland yellow-throat, not merely as a warbler or a bird.

Many contestants are members of nature-study clubs composed of students in the biology classes in the schools. In these clubs, members studied from collections made by themselves, collections made by the teachers, and study cases from the Carnegie Museum's Section of Education loan material. The best results, in the opinion of the teachers and as shown in the grades of the contest, came from those schools that used, as far as possible, live material

that the students gathered and studied as an extra-curricular activity. To prepare their contestants, several of the teachers conducted preparatory contests in their schools, similar to the one given at the Museum.

The contest opened at ten o'clock on the morning of April 26, and from then until four-thirty long lines of boys and girls, carrying their writing pads and examination sheets, were busy peering into cases and at study mounts—selecting, rejecting, pondering, writing. Occasionally there was congestion at the case of some particularly difficult animal, but on the whole the entrants were not dubious about the majority of the material. Usually one look was enough; they either knew the objects or they did not. To their credit, let it be said that there was little guessing, the mark of your true student of nature, who would rather say "I don't know" than guess or bluff.

The contest was a lot of fun to the entrants, judging from letters received by the Section of Education from some of them, and the Section members had their fun, too, from some of the identifications. The butterfly called the great-spangled fritillary was noted by one girl as the "star-spangled fritillary"; the common red salamander was called

the "defense lizard." Termites were named "garbage worms," and the pilot black snake was pulled out of his class and division to be labeled a lowly "tape-worm."

And so the eighth annual contest, sponsored by the Section of Education of the Carnegie Museum, is over. We are now looking forward to 1942 and the ensuing contest on next



... AND FLOWERS

April 25. Several changes are being made in preparation for next year, although the procedure in general will be much the same as in former years. For the first time, however, two separate study lists have been prepared. One list is for elementary students of grades five through eight; the other is for high-school pupils, grades nine through twelve. From now until next April, boys and girls will be busy working with their study lists, and thus their interest in nature is maintained from year to year. During summer vacations many pupils will be on the alert for specimens to be added to the school collections. When classes resume in the fall, work will begin in earnest in preparation for the 1942 Nature Contest.

The only requirements for participation in the contest are a love of the out-of-doors, an appreciation of nature, and a keen sense of observation. These requisites are inherent in man and can help him develop a more balanced outlook on life and the living things in the world around him. The idea of the originators of the event was to develop a love of nature in children, and this phase of the contest has always been emphasized. Prizes are of relative unimportance, the main purpose of the contest being to help boys and girls to understand and to enjoy the beauties of nature; although the spirit of competition helps make eager contestants for the Carnegie Museum Annual Nature Contest.

WHEN WE CEASE TO STRUGGLE

Where that course [of social injustice] leads is clear to whoever will think. As corruption becomes chronic; as public spirit is lost; as traditions of honor, virtue and patriotism are weakened; as law is brought into contempt and reforms become hopeless; then in the festering mass will be generated volcanic forces, which shatter and rend when seeming accident gives them vent. Strong, unscrupulous men, rising up upon occasion will become the exponents of blind popular desires or fierce popular passions, and dash aside forms that have lost their vitality. The sword will again be mightier than the pen, and in carnivals of destruction brute force and wild frenzy will alternate with the lethargy of a declining civilization.

—HENRY GEORGE [Progress and Poverty]

FORTY-SIX YEARS OF ORGAN RECITALS

WHEN Dr. Marshall Bidwell plays the concluding organ recital of the 1940-41 season on June 29, there is brought to a close forty-six years of free organ recitals for the people of Pittsburgh. Through all these years Andrew Carnegie's ideal of disseminating inspiration by the hearing of the world's best music has been promulgated, for countless people have heard the organ in the Carnegie Music Hall—people from all over the world, technically trained musicians and laymen alike. It has been the duty of the incumbent organist to make the individual recitals such that they would interest every visitor, and although the Saturday evening programs are designed primarily for the educated music lover, a balance has been struck for the most part between the pleasant and the profound, and many numbers are planned to appeal to an average audience of music lovers who are not educated musicians.

Each organist, from the first one—Frederick Archer—through Edwin H. Lemare, Charles Heinrich, and Dr. Bidwell, has had his own favorite composers, but Bach seems—and rightly—to have been the one whose works were played most. Other worthy compositions, ranging from Palestrina and like composers to those of contemporary times, have made up the programs. There are also some pieces played each year at these recitals that have not heretofore been performed in Pittsburgh.

The cultural ideal of the founder that is being reflected in every department of the Carnegie Institute is being carried forward with supreme devotion in these free organ recitals.

THE GOOD COMPANIONSHIP

To know the best that has been said and done in the world is no doubt much; to be planted and to grow among those who have done the greatest work and who live up to the best standard in our day and generation is surely equally important.

—ANDREW CARNEGIE

SHAKESPEARE'S BIRTHDAY



The stream of Time, which is continually washing the dissoluble fabrics of other poets, passes without injury by the adamant of Shakespeare.

—SAMUEL JOHNSON

ON April 23, the birthday of William Shakespeare, his statue at the doors of the Carnegie Music Hall was crowned with a garland of flowers. This annual custom of celebrating the birthday of this greatest of all English poets and playwrights was inaugurated twenty-five years ago when the Shakespeare Birthday Club of Pittsburgh was founded. Henry F. Boettcher, the president of the Pittsburgh club and head of the department of drama at the Carnegie Institute of Technology, gave the birthday greeting to the bard as follows:

Today the members of the Pittsburgh Shakespeare Birthday Club gather for their annual meeting. Our organization, the first of the American chapters, was

founded in 1916 by Samuel Harden Church. Since then many other chapters have come into existence, and today they are all meeting throughout this country. But our number is far greater than the combined membership of these clubs. For, as Colonel Church has said, the Shakespeare Birthday Club has no by-laws, no minutes, no dues. Anyone who thinks about Shakespeare, reads or sees his plays, is a member forever after.

We are here, dear Mr. Shakespeare, to celebrate your 377th birthday. With the years new glory and new luster accrue to your name. We in the department of drama find each year, as we produce another of your plays, fresh evidence of your incomparable understanding of man, both as a tragic and a comic figure.

Whether you are searching into the

dark proud spirit of Coriolanus or trifling with men and women of "The Comedy of Errors," you reveal to us anew how great, how noble, how ridiculous and absurd we and our fellow men are. I think that revelation will never cease to come with the shock of wonder.

We all wish you, Mr. Shakespeare, many happy returns of the day.

And, now, Miss Hazel Shermet, a senior in the department of drama, will read an ode composed in honor of your birthday by Colonel Church:

O Shakespeare! On this joyous natal day
We come with garland crown to own thy sway.
Thou art not dead—thou canst not ever die—
Thy mighty spirit, ranging earth and sky,
And seeking life eternal for its part,
Attains its heaven in the human heart.
Around the world we hear thy great voice roll—
Thy song the fitful passions of the soul.

The years fly past, the ages fall behind,
Yet still is thine the empire of the mind;
For like a god that would his race endower,
Thou sittest there in majesty and power.
Then come we here, the happy mission ours
To hail thy name and gird thy brow with flowers.
O Shakespeare! Give thy listening ear to me!
My flowers—and my heart—I give to thee.

GIFTS OF RARE EDITIONS TO THE LIBRARY

BY VICTOR C. SHOWERS

Assistant, Reference Department, Carnegie Library of Pittsburgh



THE Carnegie Library of Pittsburgh, as is well known, is a public institution relying entirely on taxation for its support. It cannot, therefore, pursue a policy of acquiring early editions of famous

books, many of which are quite expensive. In this fascinating field of book collecting, it is exclusively dependent on gifts and, through the generosity of many Pittsburghers, possession has been obtained of a number of notable editions. In a recent issue of THE CARNEGIE MAGAZINE, I called attention to some interesting Bibles in the collection; equally interesting are some of the secular works that have been donated.

The technology department, for example, boasts a fine copy of the first edition of Sir Isaac Newton's "Philosophiæ Naturalis Principia Mathe-

matica," commonly known as the "Principia," printed at London in 1687. Presented to the Carnegie Library of Pittsburgh by W. L. Scaife, this is probably the most important book in the whole history of modern science.

More intriguing, perhaps, to the average layman is another rare scientific book, the first edition of Georg Agricola's "De Re Metallica," issued by the celebrated Froben press at Basel, Switzerland, in the year 1556. Agricola, a physician by profession, was deeply imbued with the investigative spirit and made pioneer observations in many fields. In particular, he interested himself in the properties of metals, and this, his chief work, is a complete and systematic treatise on mining and metallurgy. Nearly every page is adorned with curious woodcuts illustrating the ancient methods of managing the ores. "De Re Metallica" is bound in the original boards and was presented to the Library thirty-five years ago by Norman Spang.

The Froben press, which published Agricola's book, was started at Basel

by a German printer named Frobenius. It became the foremost printing establishment of its day largely because for nine years it employed the great Dutch scholar Erasmus as chief editor. Erasmus was a most famous advocate of tolerance and wrote many voluminous and erudite works. But, like Voltaire, whose "Candide" is still a best seller while his more serious books lie neglected, he is remembered today chiefly for a little satire called "The Praise of Folly."

Frobenius first published this book for Erasmus in Latin in 1515. The first English translation appeared in 1549. Instantly popular, it was frequently reprinted, and when John Milton started to college at Cambridge, eighty years later, he observed that all the students were reading it with delight. It is just as delightful today. A copy of one of the earliest editions of this satire, which incidentally is the oldest book in the English language that is owned by the Library, was presented by W. P. Greer. It is printed in boldface black-letter type, and its title page reads: "The prayse of Follie. MORIAE ENCOMIUM, a booke made in Latine by that great clerke Erasmus Roterodame. Englished by Sir Thomas Chaloner Knight. Imprinted at London nigh unto the three Cranes in the Vintre, by Thomas Dawson and Thomas Gardiner. 1577."

It may be surprising that the earliest English book on file should date back only 362 years, but throughout the sixteenth century, and even later, most of the intellectuals wrote in Latin, and there was little call for translations. Those with less pretension to learning, on the other hand, generally employed their native tongue, and so we find that the second oldest English book in the Library, dated 1597, was not translated but written originally in our language. For it was the treatise of a musical composer named Thomas Morley, who was a pupil of William Byrd. Morley's work, a first edition of which was given to the Carnegie Library of Pittsburgh by Charles C. Mellor, is entitled "A

Plaine and Easie Introduction to Practicall Musicke." Despite the title, this pioneer treatise is generally obscure but is nevertheless indispensable for the history of English musical science.

Everyone is acquainted with the modern "Encyclopedia Britannica," which is properly considered one of the monuments of our civilization. This great work, now in its fourteenth edition, has an august history dating back to 1771, when the first modest edition in three volumes was published at Edinburgh, Scotland. It expanded rapidly, and when the third edition was completed in 1797 it already comprised eighteen volumes, "illustrated with five hundred and forty-two copperplates." This 1797 copy of the "Britannica" is freely accessible in the reference department of the Carnegie Library and affords a fascinating contrast to the current edition of the volumes bearing the date 1936.

Even historical "Britannica," however, is antedated by several important foreign encyclopedias. One of these is the five-volume "Historical and Critical Dictionary," compiled by the noted French scholar, Pierre Bayle. M. Bayle, one of the leading seventeenth-century advocates of religious freedom, was professor of philosophy and history at the University of Rotterdam. As a result of a religious controversy, he lost his teaching position and thereby gained the leisure to compile the work that made him famous. Bayle's "Dictionary," in reality a general encyclopedia, was one of the few works of this kind ever translated into another language. In 1709 an English edition appeared in London, with a life of the author by Pierre Desmaizeaux. In its original form, it served as a model for the great "Encyclopedie" of Denis Diderot and thus indirectly exerted a profound effect on modern encyclopedia-making. A copy of the English edition now reposes in the reference department of the Library.

We have seen that Bayle's so-called "Dictionary" was really an encyclo-

pedia. The earliest English dictionary exhibiting true scholarship was the one written by Samuel Johnson and published in 1755. A first edition of this monumental work, in two folio volumes, has been in the possession of the Library almost since its beginning. The dictionary netted its author just fifteen hundred guineas for eight years' work, and out of this sum he had to pay several assistants. In an endeavor to increase his income, the poverty-stricken Johnson addressed its prospectus to the Earl of Chesterfield, but the dictionary was never dedicated to that nobleman. For the witty Earl, known throughout Europe for his social grace, politely requited it with a few guineas and then promptly repulsed its author. The reason was not far to seek: Johnson "dressed like a scarecrow and ate like a cormorant."

Whenever Samuel Johnson's name is mentioned, that of his biographer, James Boswell, comes to mind. The Carnegie Library does not yet own a copy of the original edition of Boswell's "Life of Johnson," but it does have a "first" of his "Journal of a Tour to the Hebrides," published in 1785, which was presented by Mrs. Hero C. Torrance. Since the "Journal" consists principally in a record of Johnson's opinions and impressions during the tour, it might be called a preliminary sketch for the celebrated biography.

Five years after the publication of Boswell's "Journal" there appeared on the streets of London a book that created a storm of applause and indignation; its title, "Reflections on the Revolution in France," was innocuous enough, but the book proved to be a scathing attack on the French Revolutionists. And its author was Edmund Burke, the leading statesman in England and a master in the art of invective. If anyone still reads Burke's "Reflections," it is only for style. Glancing through this 1790 edition in the Library, we are apt to wonder at the passions it aroused. The French Revolution seems pretty remote today, and be-

sides we have our own wars to worry about.

It is easier now to become interested in a seventeenth-century travel book like Tavernier's "Six Voyages through Turkey into Persia and the East-Indies," which is at least a curiosity. Or in a 1609 edition of Mercator's "Atlas," with its colored maps of Europe that seem scarcely more out of date than the maps of that unhappy continent drawn last year.

But so it goes; each book has its own peculiar history. Some, like Burke's "Reflections," flare into prominence overnight only to lie neglected within a few years. Others, like Bayle's "Dictionary," make their authors posthumously famous. Still others, like Newton's "Principia," may never be read at all by ordinary people and yet may change the course of civilization for many generations.

CARNEGIE TECH COMMENCEMENT

ELLIOTT DUNLAP SMITH has been announced as the speaker for the annual commencement exercises of the Carnegie Institute of Technology to be held in Syria Mosque on Monday, June 2, at 10 o'clock. Dr. Smith is professor of industrial relations at Yale University, Master of Saybrook College, Yale, and a member of the advisory committee on industrial relations of the National Industrial Conference Board, American Management Association. He is also the author of "Psychology for Executives" and "Technology and Labor." The baccalaureate service will be held in the Carnegie Music Hall on the preceding evening, with the Reverend A. R. Robinson, D.D., of the Sixth United Presbyterian Church, delivering the sermon.

THE HARVEST OF LITERATURE

Literature tills its crops in many fields, and some may flourish, while others lag.

—WALT WHITMAN



THE GARDEN OF GOLD



THE people of Pittsburgh have given evidence in many ways of their interest in the endowment program of the Carnegie Institute of Technology in raising \$4,000,000 so that, in 1946, they will receive \$8,000,000 from the Carnegie Corporation of New York. This endowment, the income of which will be spent here in the city, is an appealing project to various civic-minded Pittsburgh organizations whose members wish to share in the work going on to make Tech a greater school.

One of these local organizations is the Purchasing Agents Association of Pittsburgh, which has given \$1,000 to establish the E. L. McGrew Memorial Student Loan Fund in memory of a man who was very active in helping to organize the association and who was its first president. This generous gift, when the two-for-one arrangement is met by the Corporation in 1946, will have a value of \$3,000 for Carnegie Tech.

Of course, the Alumni Federation is a big stockholder in the building up of the \$4,000,000 in anticipation of the 1946 settlement. Rejoicing in the glory of Carnegie Tech, and desiring to further the spirit of the institution, the alumni are bending every effort—particularly during their present spring drive for funds—to do their part in adding to the amount already raised by the Federation—\$23,624.57.

J. C. Hobbs, a graduate of the College of Engineering and a member of the Executive Committee of the Carnegie Institute of Technology, who is especially active in alumni affairs and whose response to the annual Alumni Fund appeals has been most generous, has acted upon the belief, in giving his contributions, that graduates who have prospered should be willing to share some of the benefits that the institution has helped them to secure. His letter, with

his 1940-41 contribution of \$1,000, contained this stirring challenge: "I feel that there isn't anything else in which one can invest money today which is as safe and sure in its return as in sound training in engineering, economics, and true human relationships. Gold standards may come and go, property may be confiscated or destroyed, but the education of individuals, particularly our youth, will undoubtedly have a longer life and yield a much greater return than any other investment."

The alumni, in answering the Federation's call, must be hearing these words ringing clear and urging them to join the group which has started the ball rolling toward the \$4,000,000.

The Carnegie Institute is never forgotten in its efforts toward a fuller growth of these institutions. This month the Gardener wishes to make a grateful acknowledgement of an anonymous gift of \$500 from a Pittsburgh art patron toward the furthering of the exhibition program of the Carnegie Institute.

Adding these contributions to the total sums recorded in the Garden of Gold for April 1941 brings the total of cash gifts contributed for the work of the Carnegie institutions since the inauguration of THE CARNEGIE MAGAZINE, in April 1927, to the following amounts: for the Carnegie Institute, \$1,313, 822.95; for the Carnegie Library of Pittsburgh, \$40,629.12; and for the Carnegie Institute of Technology \$230,745.68 for operation and equipment, and for its 1946 Endowment Fund—for each dollar of which the Carnegie Corporation of New York will give two dollars—\$1,607,835.32; making a grand total of \$3,193,033.07. There is still \$2,392,164.68 to be raised before the two-for-one arrangement with New York can be met. Can we not raise at least a million toward the Endowment during 1941?

EVERETT WARNER PAINTER OF PITTSBURGH

As the seventh artist in the series of annual exhibitions of paintings by a contemporary artist of western Pennsylvania held at the Carnegie Institute, Everett Warner takes his place beside Malcolm Parcell, who exhibited in 1935, the late John Kane, who showed in 1936, Samuel Rosenberg—1937—and Virginia Cuthbert, whose pictures were shown in 1938. For various reasons the exhibition was omitted in 1939, and in 1940 the honor went to Clarence Carter. This year the one-man show is given over to paintings by a man who, during his years in Pittsburgh, has taught virtually all the present generation of western Pennsylvania artists the fundamentals of their craft. Since 1924 he has been associate professor in the department of painting and design at the Carnegie Institute of Technology.

Everett Warner, painter, etcher, lithographer, and teacher, was born at Vin-

ton, Iowa, in 1877. He studied at the Art Students League in Washington, D. C., and in New York, and later at the Julian Academy in Paris. During the World War he was a lieutenant in the United States Navy, in charge of the design section of Navy camouflage, and the originator of one of the systems in camouflaging battleships. At the close of the War he painted a group of oil sketches from Navy planes that are believed to be the first paintings made during actual flight. He had been made an associate of the National Academy in 1913 and in 1937 he was made an Academician.

The paintings of this western Pennsylvania artist have won many important awards, including the Sesnan Medal at The Pennsylvania Academy of the Fine Arts in 1908; the Silver Medal at the Buenos Aires Exposition in 1910; the Second Hallgarten Prize at The Na-

tional Academy of Design in 1912; the William T. Evans Prize at the Salamagundi Club in 1913; the Silver Medal for Painting and the Bronze Medal for Etching at the Panama-Pacific Exposition at San Francisco in 1915; and the Second Altman Prize at The National Academy of Design in 1937. He is represented in many permanent collections, including, among others, the following: The Art Institute of Chicago; The Toledo



THE WINDING STREAM

Lent by Mrs. Alex Simpson Jr. and A. Carson Simpson



MANHATTAN CONTRASTS

Museum of Art; City Art Museum of St. Louis; The Pennsylvania Academy of the Fine Arts, Philadelphia; The Corcoran Gallery of Art, Washington, D. C.; Syracuse Museum of Fine Arts; Erie Public Library; and the Rhode Island School of Design. Many of his paintings are also in private collections. He has been represented in Carnegie Internationals twelve times since his first appearance in 1907, and his canvas, "As the Sparks Fly Upward," was in the Survey of American Painting held at the Carnegie Institute in 1940.

The paintings in the exhibition—thirty in number—represent the work of the artist from 1912 to 1940. In his early career he painted New England landscapes in all their phases of light, color, atmosphere, and seasonal changes. "Snowfall in the Woods," lent for the exhibition by The Art Institute of Chicago; "December Hillside," owned by the Syracuse Museum of Fine Arts; "The Winding Stream," owned by Mrs. Alex Simpson Jr. and A. Carson Simpson; "Clinging Snow," and "Spring

Plowing," which was painted in 1913 but which has a freshness and lucidity as if it had been painted yesterday, all belong to his early landscape period. "Along the River Front," which was lent by The Toledo Museum of Art, was painted in 1912 and gives a foretaste of the subjects that were to have his attention after his rural landscapes.

Later, when he felt that the city street was a most fascinating subject for an artist, he depicted a series of New York scenes—its wharves, bridges, the contrast of the old and new buildings, and its intriguing highways and byways. "Waterfront," "Many Cargoes," "Fulton Ferry," "Manhattan Contrasts," and "The Middle Watch" belong to this period. The very impressive night scene entitled "Rain," though not painted until 1937, may be included in his New York series. For these paintings the artist had in mind the words of Walt Whitman, "What can ever be more stately and more admirable to me than mast-hemm'd Manhattan?"

When he came to Pittsburgh he began his portrayals of industrial scenes that have carried the hills and bridges and mills of the Iron City into many national exhibitions. Among the Pittsburgh paintings are "Progress and Poverty," "Bessemer Converter,"



DINNER FOR TWO

"Steel, Steam and Speed," "J & L," "As the Sparks Fly Upward," "Steel, Steam and Smoke," "The Tunnel," and "Freight Train." In this local series he has not neglected the setting of his activity as a teacher, because in the exhibition there are the fine studies in atmosphere, "Carnegie Campus—Winter Evening" and "The Edge of the Campus." Again, the familiar tower of Machinery Hall appears in the canvas, "The Viaduct." Wherever he may be he finds his subjects in his general or immediate surroundings. They may be as commonplace and homely as a simple washstand, an old rush-bottomed chair, or a frame house clinging to a hillside, but with his brush and color he gives them a dignity and a beauty that they do not seem to possess in themselves.

Everett Warner is interested in composition—weaving his design into his picture in a subtle manner. He is interested in color and atmosphere. No canvas leaves his studio unless it has that unmistakable touch that individualizes his work and the completeness that marks art of fine quality. Never has he been satisfied to rest on past achievements, but he continues to adventure and explore and to use what he discovers for his needs in the newer forms of art expression. He continues to grow as an artist with a profound respect for his subject, his medium, and his art.

Mr. Warner's pictures will be shown in the galleries of the Carnegie Institute until May 25. J. O'C. JR.

ART AND SCIENCE IN VIEW

In times of world crisis such as we are going through at present, the Museum must take its part in the general mobilization of the mind without which our democratic culture cannot survive. Only in the Western Hemisphere are museums able to function properly today.

—GEORGE BLUMENTHAL
[President, Metropolitan Museum of Art]

MAGAZINE INDEX

An index to Volume XIV of THE CARNEGIE MAGAZINE, covering the issues from April 1940 through March 1941, has been prepared and may be had free of charge upon request. Address Carnegie Institute, Pittsburgh, Pennsylvania.

A MANATEE FOR THE MUSEUM

JOHN B. SEMPLE, a member of the Museum Committee of the Carnegie Institute, has generously obtained for the Museum a skeleton of a manatee—a unique aquatic mammal found along the southern coast of the United States as well as South America, Africa, and Asia. At Mr. Semple's invitation, three members of the Museum staff—J. Kenneth Douthett, curator of mammalogy; J. LeRoy Kay, curator of vertebrate paleontology; and William Wallace, assistant in the section of mammalogy—went to Miami to exhume and chart the position of each bone as it was removed. Because of its highly developed adaptation to aquatic life, the skeleton of the manatee has become so specialized that it is of unusual scientific interest. Some of the bones, in fact, have undergone such extensive modifications that it was necessary to examine them in position to determine their relationship to the rest of the skeleton. Mr. Semple's interest in the Museum's natural history collection has provided other unique specimens not previously represented.

SPECIAL EXHIBITIONS IN THE DEPARTMENT OF FINE ARTS

FOR some years the Department of Fine Arts of the Carnegie Institute has presented in June an exhibition of paintings by selected Pittsburgh artists. This year the exhibition will open on June 12 and will continue through July 27. There will be twenty-five artists in the show, and each will be represented by two paintings.

During June the Institute will also present an exhibition of ninety drawings by Edwin Austin Abbey. They will be his famous drawings of scenes from the plays of Shakespeare, and will be lent by the Edwin Austin Abbey Collection of the Yale University Art Gallery.

GEOLOGY ON A WALL

By I. P. TOLMACHOFF

*Curator of Invertebrate Paleontology and Acting Curator
of Mineralogy, Carnegie Museum*

THE most convenient way to represent the geology of the surface of the earth is by geological maps on which the distribution of various rocks composing the earth's crust is shown. These rocks are of very different origin and age. The so-called igneous rocks originated in the deep regions of the earth's crust and either reached the surface as volcanic or eruptive rocks, or have cooled within the crust of the earth itself as intrusive rocks. Igneous rocks gave off material for sedimentary rocks deposited on the bottom of seas, lakes, in river valleys, and on the land surface. This sedimentation could take place in a simple, mechanical way, or by means of chemical processes, or through the activity of animals and plants. The remains of organisms sparsely found in sedimentary rocks help to establish the relative age of these rocks and to subdivide the whole thickness of the earth's crust into a number of so-called systems covering the time space of several hundred million years. The time of eruption or intrusion of igneous rocks may be determined from their relation to the sedimentary rocks, or directly through the study of alterations of radioactive minerals. During long geological time tremendous pressure in the deeper regions of the earth's crust, high temperature, water, and various gases, produced very great physical and chemical effects on sedimentary and igneous rocks and transformed them into so-called metamorphic rocks.

No one geological formation envelops the globe as a complete, uninterrupted shell, but they all cover either small or large areas, the structure of which reminds one of the leaves in an onion bulb or in a cabbage head. In some places the sedimentary rocks have

been found as they were deposited; in others the strata are folded in different ways or broken into parts which could be moved in various directions. They may even be overturned with younger strata under older ones. As a result, the upper parts of the earth's crust are composed of various rocks of different origin and age lying side by side or covering each other in various, often very complicated, ways.

A geologist dealing with the geology of a specific area must distinguish different geological formations, determine their geological age, and their relationship to each other, and give a description of the studied area usually accompanied by a geological map. The choice of colors for different formations shown on such maps is regulated to a certain extent, even internationally, although no uniformity has been or possibly could be reached in this respect. The number of colors is limited to represent all systems and different rocks or groups of rocks. Different kinds of ruling, hatching, hachures, figures, and letters are used, therefore, along with colors, to help differentiate formations where colors alone are not sufficient. Because no complete uniformity exists in the use of colors and signs, every geological map has a legend.

Large maps like those now painted on the wall of the second floor of the Carnegie Museum have a motley appearance and remind one of the quilts of which our grandmothers were so fond. It may happen that someone well acquainted with a certain area would be surprised to find a motley map of it when he cannot observe such a complicated structure on the actual surface at all. This is due to the fact that rocks seldom outcrop on the surface, generally

being concealed under a layer of soil. It is only possible to represent the true geological structure of an area if the soil layer is not taken into consideration at all, and all the colors and signs are made to refer to the subsurface rocks. Geological maps are usually drawn in this way.

Of the four geological maps now exhibited on the balcony of the Section of Invertebrate Paleontology at the Carnegie Museum, two—one of the Pittsburgh area in the scale 1:625,000 or about one mile to an inch; and another of the State of Pennsylvania, in the scale 1:380,160 or six miles to an inch—are exhibited as they were published. A visitor to the Museum studying the map of the Pittsburgh Quadrangle may perceive the geology of his nearest surroundings much better, or if he is interested in geological observations or engaged in some geological work, he can direct his steps with better understanding. Turning to the geological map of Pennsylvania, he will be able to compare the local geology with that of the State. Very little geological training will show him, for example, that in general the strata in this Quadrangle lay almost horizontal, while in other areas of the State they are greatly disturbed and inclined at different angles, thus outcropping in the form of narrow ledges, while in the Pittsburgh district they cover wide areas. He will see, too, that in connection with such an undisturbed or little disturbed position of strata the geology of the Pittsburgh Quadrangle is very simple and rather monotonous, while in mountains the strata of very different ages outcrop side by side, replacing each other within very short distances.

Two other maps will help the visitor to compare Pennsylvanian geology with that of the United States and of the world. These two maps are the enlarged and somewhat simplified copies of two published maps. One of them, representing the geology of both hemispheres, is enlarged twice in comparison with the original, being now in the

scale 1:7,500,000 or about 118 miles to an inch. Alterations in the copy refer chiefly to formations, the exact geological positions of which are not yet known and which are considered transitive between two formations of different age with the possibility of being shifted upward or downward in full or in part. Such shifting is made on the wall copy quite hypothetically, of course. Another map of the United States of America, without the Territory of Alaska and insular possessions, was originally published in 1933 by the United States Geological Survey in the scale 1:2,500,000 or about thirty-nine miles to an inch. The wall copy has been brought to the scale 1:1,000,000 or about sixteen miles to an inch. The changes in this map are more important than those in the world map. On the original map the territory of the United States was subdivided into nine areas, for each of which is accepted a little different system of geological subdivisions and of coloring.

Neither of the wall maps carries geographical names. Even a few names, made in easily readable form, that is, in big characters, would interfere unfavorably with the general appearance of the maps. The selection of the names to be put on the maps would be unavoidably quite subjective and meet with greater criticism than omitting all of them. In comparison with these omissions, the removal of meridians and parallels is a rather insignificant matter. On the American map the border lines of states are shown, but no countries are separated on the world map. It is expected that visitors who are seriously interested in geological maps will be able to orient themselves geographically without the help of any kind of pointers.

The pantographic enlargement and all the drawing of both maps were done by the draftsman of the Museum, Sydney Prentice, with the assistance of Wendel Piper. The whole work on the wall, including geographical details and geological coloring, was done by Miss Mary Josephine Cleaves.

ARTISTS OF THE FUTURE

*The Fourteenth Annual High-School Art Exhibition
To Be Shown in the Galleries Until June 1*

BY RUTH FENISONG

Scholastic Magazine

THE National Scholastic High School Art Exhibition, presented each May in the galleries of the Carnegie Institute, is an old story in this fourteenth year of its telling. But so exciting and fresh does its content remain that it might never have been told before. The Scholastic Awards jury of 1941 mirrors the wonder of the tale as it again unfolds. For here, in all its prodigal spending of line, color, design, humor, pathos, and even tragedy, is the combined urgency of youth seeking for self-expression through the various mediums of creative art.

Let us walk a part of the way with the jury along the complicated maze through which it must pass to reach its decisions. First, there is the preliminary jury—four good men and true, sitting on a long bench, their expressions absorbed as assistants hold up entry after entry for them to analyze, praise, criticize, accept, or cast aside.

"May I see that oil painting again? No, not that one. I think it is the sixth in this pile of eliminations. Yes, that one. True, it is not a finished piece of work, yet there is something promising about it. Let us retain it for the finals." So

speaks Andrey Avinoff, Director of the Carnegie Museum and charter member of the Scholastic Awards jury. Each spring for fourteen years Dr. Avinoff has found time to turn his wholehearted interest and his competent judgment to the task of bringing to light the most noteworthy of the thousands of pieces of high-school art that are garnered from all sections of the country to be exhibited under the auspices of Scholastic, The American High School Weekly.

H. H. Giles, of Ohio State University, a newcomer to the fold, discusses a point with Elmer Stephan, valued friend and director of art education in the Pittsburgh Public Schools. Another entry finds its

way into the pile that is being held for the finals. If the jury errs at all, it is in favor of the young aspirants. W. A. Read, of the Carnegie Institute of Technology; and Norman Rice, of the School of The Art Institute of Chicago, have served for several years. Later in the day, when the preliminary judging is well under way, these two men will turn their attention to the scholarship folios that have been assembled by eager young appli-



ENTRY IN PICTORIAL DIVISION

By MARY JO SLICK (Lakewood)



ENTRY IN PICTORIAL DIVISION
By GEORGE MULHAUSER (Syracuse)

cants. They will carefully examine the individual pieces in these folios, discussing the merits of each. And, finally, they will be certain that they have justly distributed the various scholarships offered by certain of the nation's leading art schools that have allied themselves with the Scholastic in the Awards project. Granting these scholarships are the Carnegie Institute of Technology, which offers three—one in painting, one in drawing, and one in engineering; the School of The Art Institute of Chicago; The Art Students League of New York; California College of Arts and Crafts, at Oakland; Chicago Academy of Fine Arts; Cleveland School of Art; Columbus Art School; the Art School of the Society of Arts and Crafts, at Detroit; School of the Dayton Art Institute; School of Professional Arts, New York City; Grand Central School of Art in New York City; Art School of The John Herron Art Institute, of Indianapolis; The

McDowell School of Costume Design, in New York City; New York School of Fine and Applied Art; Pratt Institute, at Brooklyn; Rhode Island School of Design; Rudolph Schaeffer School of Design, in San Francisco; and the Vesper George School of Art, at Boston.

After the scholarships have been judged, the entries in the folios are passed along to the preliminary jury to compete for place or awards in the ex-

hibition. And when the preliminary jury is satisfied that its work is done, the tentatively accepted entries in the classifications of oils, water colors, inks, drawings, prints, costume design, textiles and textile design, advertising art, sculpture, ceramics, metal crafts, industrial design, mechanical drawing, and photography are sorted out by the assistants who have been enlisted for this task. Their minds and hands engrossed with the Awards, their conversation as they work goes somewhat like this:



ENTRY IN POTTERY DIVISION
By PATRICK BUDWAY (Cleveland)

"Scholastic had regional exhibitions this year for the first time. Ten important department stores in different parts of the United States exhibited the high-school work of their communities. Each of these stores had its own jury made up of local educators and artists, and each awarded special regional prizes and regional scholarships."

"Then that's why some of the crates we received contained the work of all the schools in one area."

"Yes, they were sent direct from the stores when their own exhibitions closed, to compete for recognition in the national exhibition."

"So the youngsters who lived in the sections where there were department-store exhibitions had a chance to compete for two sets of prizes?"

"That's right. Dr. Campbell, superintendent of the New York City Schools, said in an article that he hopes Scholastic's department-store exhibitions of creative high-school art will become an established custom, and that every state in the United States will have them. He said that in handling these exhibitions the stores were making an outstanding contribution to education."

"True. And in presenting the work of the schools, they give the taxpayers concrete evidence of how wisely their money is spent."

"Dr. Campbell said that, too."

"Well, the Awards provide a wonderful opportunity for a youngster. Even



ENTRY IN COSTUME DESIGN DIVISION

By JANE GRAY (Detroit)

unfair competition."

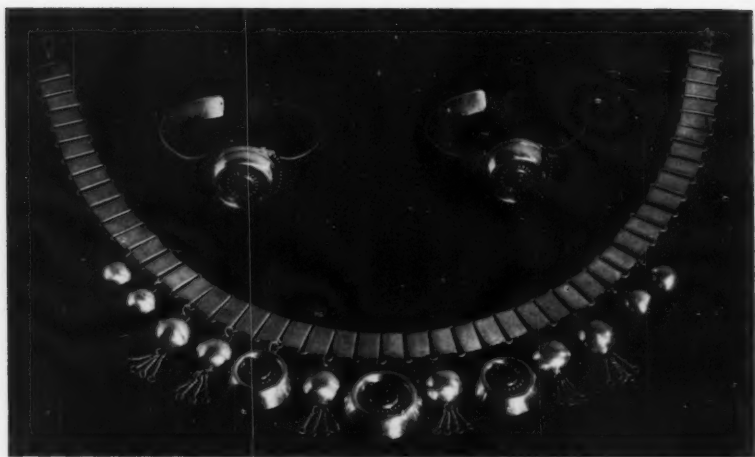
"We're growing. Never a static moment."

Now the entries are ready for the selection of the final jurors, who will start their task on the following morning. They will work in units, each unit composed of specialists in a particular field. Artists all, who love their work, they painstakingly seek in the work of a new generation of artists for that indefinable quality that compels the mind and the emotions, and that must surely come to fruition if encouragement and understanding are not withheld.

The Scholastic Awards jurors of 1941 are an imposing aggregate. Their names speak for themselves. We offer them without unnecessary comment. In addition to Dr. Avinoff, Professor Readio, Mr. Rice, and Mr. Stephan, they are: William Zorach, Viktor Schreckengost, Kenneth Hayes Miller, Paul Sample, Edward Steichen, Norman Kent, Frederic C. Clayter, C. Valentine Kirby,

if he doesn't turn out to be a genius he learns more about art by actually trying to create something than he would by reading all the art books in the world."

"We have several innovations this year, haven't we? This Group I and Group II business, for example—Group I for students whose average of art instruction is five hours or less each week, and Group II for students who take art more than five hours a week. It's a good idea. Duplicate prizes are made in each group to avoid any kind of



ENTRY IN JEWELRY DIVISION BY EDWARD LAVINE (Pittsburgh)

Janet de Coux, Tom Maloney, F. R. Altwater, Virginia Alexander, and Mrs. Alice K. Perkins.

Several of these jurors have been with us before. Dr. Kirby, state director of art in Pennsylvania, has helped us faithfully for many years. Mr. Clayter, associate professor of painting and design at Carnegie Tech, has served before, generously and well; as has H. M. McCully, head of the department of drawing and descriptive geometry at the Carnegie Institute of Technology. Miss Alexander, head of the department of costume economics at the Margaret Morrison Carnegie College, aided us last year, when costume design rushed into major prominence. And this year she has shared the judging of that still-growing division with Mrs. Perkins, fashion expert of Paris and New York, associated with "Women's Wear Daily." The remaining members are new to Scholastic Awards, but not new to the world of art, which has accorded them unstinted recognition. Since this article is concerned only with the art division of the Awards, we shall not list the group of illustrious jurors who have given their services to Scholastic's Music and Literary Awards, which play cor-

responding roles in the lives of our future musicians and writers. These jurors, too, are prominent in their respective fields. They, too, have devoted themselves to the advancement of creative youth.

During all the long hours that the final art jurors were in session, I sat with them and listened and marvelled. I sat well away from the judicial bench so that my presence would not intrude upon the task at hand. And I learned a lesson in concentration and observance and patience that I will not forget.

Sometimes a debate over a single entry would take thirty minutes, because a lone juror saw behind an inept conception the idea that had motivated it and felt that there was hope. Often a juror marked something for his own, noting the price the student had placed upon his work, and writing "sold" on the entry blank. More than twenty pieces were purchased in this way as tacit acknowledgment that their authors must someday fulfil their ambitions. Occasionally a bit of humor, conscious or unpremeditated, in a painting or a drawing moved the grave assembly to laughter. And always there was talk—good analytical talk—and

there were memorable comments from everyone.

"There certainly are enough young talents to replace us oldsters!" This from the sculptor, William Zorach.

"American high-school students are fortunate. They have greater opportunity for art training than the students of any other country in the world." So said Kenneth Hayes Miller.

"I've been working with adults in the field of photography for forty years and always I've striven to convince them that photography has something definite to say. These young students seem to understand instinctively that photography is a new language with an unlimited vocabulary." Thus Edward Steichen.

And similar comments were made during the dinner given in honor of the jury at the Hotel Schenley. But that was later, when the week of judging had drawn to a close and the Scholastic Awards High School Art Exhibition of 1941 was ready to run its scheduled course from May 11 to June 1.

I was glad I had been there during that judging week in the fine arts galleries of the Carnegie Institute. The walls of those galleries have held the greatest art work of the world. Now they hold the greatest art work of the youth of the world. All this youth will mature to an understanding of art through active participation, and a considerable percentage of this youth will develop into mature artists. We owe a deep gratitude to the public-school systems of America that year by year expand the art courses in the regular curriculum to the everlasting profit of our rising young citizens. Their show is on. It is well worth seeing.

THE POETRY OF MAN'S NATURE

Poetry, then, is the imitation of Nature, but the imagination and the passions are a part of man's nature. We shape things according to our wishes and fancies, without poetry; but poetry is the most emphatical language that can be found for those creations of the mind "which ecstasy is very cunning in."

—WILLIAM HAZLITT

CARNEGIE TECH'S R. O. T. C.

THE R. O. T. C. at Carnegie Institute of Technology, which added a stirring touch to Tech's annual exhibition and open house with a formal dress parade and drill, stands fourth among the nation's engineering colleges in the number of officers commissioned from 1916 to 1940. During this period 544 Carnegie Tech R. O. T. C. graduates have received commissions. A recent compilation of records shows this total to have been exceeded only by the Virginia Polytechnic Institute, the Alabama Polytechnic Institute, and the Colorado School of Mines.

The Carnegie Tech R. O. T. C. is commanded by Col. Oscar O. Kuentz, professor of military science and tactics, and consists of a regiment of three battalions with two companies each. Companies are composed of three platoons; and two units, engineer corps and signal corps, are maintained.

WHY NAPOLEON LOST WATERLOO

Was it possible for Napoleon to win the battle? We answer in the negative. Why? On account of Wellington? on account of Blücher? No; on account of God.

Bonaparte, victor at Waterloo, would not harmonize with the law of the nineteenth century. Another series of facts was preparing, in which Napoleon no longer had a place. The ill-will of events had been displayed long before.

It was time for this vast man to fall.

His excessive weight in human destiny disturbed the balance. This individual alone was of more account than the universal group. Such plethoras of human vitality concentrated in a single head—the world mounting to one man's brain—would be fatal to civilization if they endured. The moment had come for the incorruptible and supreme equity to reflect; and it is probable that the principles and elements on which the regular gravitations of the moral order as well as of the material order depend, had rebelled. Steaming blood, overcrowded graveyards, mothers in tears, are formidable pleaders. When the earth suffers from an excessive burden, there are mysterious groans from the shadow, which the abyss hears.

Napoleon had been denounced in the infinite, and his fall was decided.

He troubled God.

Waterloo is not a battle, but a change of front on the part of the universe.

—VICTOR HUGO



"THE PLAY'S THE THING"

Reviewing Shakespeare's "*The Comedy of Errors*"

By HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



THE production of "*The Comedy of Errors*" last month brings the list of Shakespeare's plays acted on the stage of our Little Theater up to the impressive number of twenty-nine. Of those plays that still remain

unperformed, only two, "*Henry VI*" and "*All's Well That Ends Well*," seem to me possible of performance with any enjoyment on the part of the audience. However, one never knows! I should have said—and probably did say last year—that "*The Comedy of Errors*" might, with advantage, have been left between the covers of the "*Collected Works*," and yet, in actual performance, this rather silly little farcical comedy proved quite entertaining, and caused much hilarity, especially among the youngest members of the audience.

Although the exact date of its composition is unknown, "*The Comedy of Errors*" is generally considered one of the earliest, if not the earliest, of Shakespeare's works. It is exactly the sort of play that a young man of that period might write under the impression that he was giving the public what he thought it wanted rather than what he wanted himself. He has not "let himself go" anywhere, and the unmistakable Shakespearean note, which is so evident in plays only slightly later in date, is almost completely absent.

Shakespeare's model, as everyone knows, was the "*Menaechmi*" of Plautus, but to the twin merchants of the

original he has added a pair of twin slaves, "born at that very hour and in the selfsame inn." This addition complicates the action and makes of an improbable plot an impossible one. Yet, I think, the chief merit of "*The Comedy of Errors*" is the ingenious management of the plot, a thing that Shakespeare does not seem to have bothered much about in later and much better plays. If there is a marked Shakespearean feature in the comedy, it is the rather unsuccessful attempt to introduce a romantic note into a play that is essentially a farce. The opening scene, in which the unhappy Aegeon, father of the two Antipholuses, is condemned to die unless he can find someone to ransom him, hardly prepares one for the riotous doings that are to follow. The gentle Luciana is undoubtedly meant to be romantic and poetic, and the final reunion of Aegeon and his long-lost wife was surely intended to be taken seriously. These romantic touches are out of place and awkwardly introduced, and Henry Boettcher, who directed the present production, seems to have felt their ineffectiveness as drama. At any rate, with the greatest ingenuity, and without tampering with the text, he has managed to eliminate them almost altogether. There is nothing much that can be done with the hapless Aegeon, but the Duke who condemns him to death is turned into a fat and lazy old Pasha; the too-sweet Luciana's moral maxims on love and marriage and the duty of wives—which really are a little difficult to swallow—become the bleatings of a sentimental sheep; and, as a final example of successful perversion, the solemn utterances of the Lady Abbess are delivered in the measured

tones of the president of a woman's club. The youthful Shakespeare certainly did not intend this, but one might guess that the older Shakespeare—who cannot have thought very highly of his early effort—would not have disapproved. "The Comedy of Errors" does not call for reverence, and it assuredly did not get it from Mr. Boettcher, but it did get a bright, swiftly-moving, and frankly slapstick production, quite unrelated to reality, and moving in a fantastic world of its own.

Instead of dressing the play in the customary Greek costume that the names of Ephesus and Syracuse suggest, Mr. Boettcher decided to go oriental—comic-opera Russian-ballet oriental—a type of costume whose connotations prevent anyone from taking it seriously.

The actors in "The Comedy of Errors" are not given much opportunity for subtle characterization. Those solemn nineteenth-century critics who admire Shakespeare in toto—Gervinus saw a "deep inner significance" in "The Comedy of Errors"—generally single out the character of Adriana for discussion, and speak of a "study of jealousy." If there is any study at all, it is surely a very superficial one. The other characters are more types than individuals: the young hero-adventurer, the comic valet—both double in this case!—the sentimental heroine, the jealous wife. The

two Antipholuses—Shakespeare's plural!—looking remarkably alike, played with spirit and spoke their lines intelligently, although he of Syracuse showed an exaggerated respect for the comma. The Dromio of Syracuse was perhaps a more natural comedian than the Dromio of Ephesus, but both were satisfactory and executed the comedy devised for them by author and director with skill and aplomb. Aegeon, who was the only character permitted to be serious, delivered his long opening narrative with feeling, and the characterization of the Duke was amusing. The Adriana was certainly not a very profound study in jealousy or anything else, but she was an entertaining lady and had a most engaging squeak. Luciana's pious precepts, delivered in a smug, flat voice, delighted the audience; and the Courtesan—just in from Spain—wriggled around gracefully. The Abbess gave her pompous homily on jealousy with pleasant sense of humor.

The ingenious use of a revolving stage solved the difficulty of the frequent changes of scene and materially shortened the playing time of the shortest of Shakespeare's plays. William Beggs's settings and his interesting curtain, as well as the gay costumes of Mrs. Kimberly and her assistants, successfully carried out the idea of a fairy-tale Orient.



STUDENT PLAYERS IN A SCENE FROM "THE COMEDY OF ERRORS"



A FABLE FOR CRITICS

THE department in THE CARNEGIE MAGAZINE that is so favorably known as "The Play's the Thing" has proved itself to be very popular with our readers, and the monthly essays on the work of the drama students, written by Harold Geoghegan, seem to comprise a compendium of all the obligations of a dramatic critic in his relations with the patrons of the theater and his interpretations of the authors' plays. It might be wished that all dramatic critics could be endued with his gift of presenting an intelligent concept of the play—its period, its idea, its power, its characterization, its atmosphere, its laughter or its tragedy, without—and this is the sin of all dramatic critics as a class!—without assuming to themselves the divine right of a definitive judgment or killing words of denunciation.

Seeing a play is like reading a book. "Isn't it a delightful narrative?" asks one friend of another, referring to a popular work of literature. "Oh, no!" replies the other. "It bored me to death!" That shows, as between any two persons, the difference of taste, of mood, of feeling, of interpretation, of critical perception, of personal judgment. And this is exactly what happens with people who go to a play. "Don't fail to see that play," one says to a man who is choosing his theater for tonight; but when the two friends meet again, the second man says, "Please don't ever send me to another play like that!"

The point is that with every book, with every play, some like it and some detest it. In such a case what is any critic's judgment worth?

Not so long ago there was a play—a play? Forsooth, many plays!—presented for its first night in New York. The audience laughed, and wept, and applauded, according to the mood of each scene. At the final curtain there were no displeased faces visible and no adverse comments audible. It was an evening delightfully spent. Here was a play that should run for the season! But next morning! The critics! Well, because of them that play closed a few nights later. It amounted to the destruction of property, because a finality of judgment and a death-dealing condemnation had been exercised—exercised against the general feeling of the audience that the play was worth while. And for months ahead the actors lost their employment.

The principle is the same with painting. Take Picasso. There are some who throw up their hands in amused horror, who see his pictures as caricatures of art; but there are others who look upon him and his style as the forerunners of a future renaissance. Why judge him finally against this intelligent following? Should not all art enjoy the same toleration? Art, in its whole five sections—literature, music, architecture, sculpture, and the drama—should be given the chance of abundant life. Ultimately comes the judgment of time. If it is good it will live; if it is bad it will die.

In "The Play's the Thing," these buoyant and informative articles, written from a sound scholarship, possess a merit, an authority, and an attraction that should be regarded as a teaching model for all critics. It might be worth while, some day—although in saying this we will astonish Mr. Geoghegan—to gather them into a book so that they may carry to other writers the correct idea of judgment, which the ancient Greeks expressed in their warning motto: "Nothing in Excess."

EDUCATION TWENTY YEARS FROM NOW

TODAY the whole college world is amicably divided by two theories of education. The first is the traditional system, the second is the progressive system. The traditional system comes down to us from ancient Greece through the Romans, who combined the whole scheme of education into two groups—the trivium, meaning three, and embracing grammar, logic, and rhetoric, making the pathway to literary excellence; and the quadrivium, meaning four, and embracing arithmetic, music, geometry, and astronomy. These seven subjects, first taught in the Greek academies, in turn by Socrates, Plato, and Aristotle, formed the basis of education through the Middle Ages; and they were retained by the great universities that came into existence centuries ago at Paris, Bologna, Oxford, and elsewhere; and they are really the foundation today of what is called the classical course. The advocates of this system believe that it is their task to give to each generation the whole heritage of culture as it has evolved itself through the ages.

But there is another group of schoolmen who demand a system which they call progressive education, based upon factual experience and embracing the whole realm of scientific discovery, advancement, and research. Science will be the groundwork of this scheme, and its students will be trained to build, and

rebuild, and operate the physical world to the greatest possible maximum of efficiency. There will be no dreamers, and the daily work of men will be regulated by a formula of energy and hours.

What is to happen to these two theories of education twenty years from now? Must they not be combined?

The first educated man was Prometheus, the founder of civilization, and he could gain knowledge only by setting his imagination on fire that was snatched from heaven. Since then genius has never produced her works until she has inflamed her soul with Promethean fire; and the education of the future, in order to be effective in the search for useful happiness, must come hot from the divine torch of inspiration.

The educated man of that time will be moved by a much closer association than we have now with the aims and necessities of the human family, and especially with the American part of that family. The first consideration will be given to a redemption of the public service from the men who now control it, and its transfer to men trained in common intelligence and common honesty above all others.

Education will progressively consist of an intimate usage of science as it is developed by personal contact from day to day. Electricity will run as in a current into every habit and every thought. The planetarium, showing us the firmament that is now revealed by the 100-inch telescope, will be broadened in its range until we shall have before us the larger universe of the 200-inch telescope. Television will bring sight and sound together on the instant of happening even as the cinema now brings sight and sound together after an artificial preparation. All parliaments will speak into the ears of the world, and all men will carry the radio in their pockets and converse through it.

But the arts must not succumb to this prosaic investiture of science, and we shall have a restoration of painting, poetry, music, and oratory as a requirement of the fulness of life. Leisure will

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divide a man's work from his play on generous terms, and while science directs his work, art will occupy his play. The distribution of work among all will care for the distribution of wealth among all, so that none shall evermore go hungry, naked, or athirst.

But we shall not in twenty years escape from the power of iniquity. There is always good and evil in the world. There is always a dragon on the road, breathing fire and spreading terror over the countryside; but there is also always a St. George, armed and mounted, who embodies the eternal spirit of man in the everlasting combat between light and darkness, health and disease, love and hate, honesty and crime. If the power of science has made possible the destruction of the life and property of mankind, the human conscience has taken on a new courage and a new strength in an ever growing resolution that the resources of science shall be confined to benevolent uses. Out of this merger of all the educational forces of the world let us hope that the American idea of political equality will prevail through the earth, so that men of all races, in all lands, finding themselves free, will cease to live within the dark boundaries of the ancient tribes, and we shall have—peace. Science will create the body of this dream, and the imagination will give it life.

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